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mains but to speak what seems to be the truth, and to support the unfavorable verdict which must be given by a simple statement of facts.

Mr. Hoe's book naturally presents itself for review in two divisions; the first of these consisting of the reprints of Maberly's and Fielding's treatises; the second, of the editorial additions. It may be thought rather late in the day to question the value of a book like Maberly's, which has been before the public for so long a time, yet it is not a whit less true that it does not deserve the honor of a reprint. Maberly's book is chatty and diffuse, and although it contains many sensible hints on the subject of "states" and "rarities," it is open to several vital objections:—It neglects the *technique* of engraving altogether too much; it serves to strengthen the would-be collector in the want of appreciation which so many of his elder brethren have for the works of modern artists; it inculcates mainly that accumulation of memory knowledge which is often the collector's only possession, and makes him incapable of exercising an independent judgment in the presence of a work not duly accredited and registered in books of authority; it fosters the spirit which attaches no value to a man's work as long as others have not made him famous,—which allows a Zeghers to die in poverty and wretchedness, and then pays enormous prices for the few specimens of his works that have survived him,¹ which neglects the etchings of Méryon and the plates of the *Liber Studiorum*, and bids wildly for their possession when the artist can no longer profit by the value set upon them.

The first of the two defects alluded to Mr. Hoe has endeavored to remedy by the addition of Fielding's *Art of Engraving*. But again the question arises whether this treatise was worthy of republication, and again the reply must be in the negative. Fielding's descriptions of processes are confused, and in one or two instances marred by inaccurate statements, which are misleading. Thus, in speaking of soft-ground etching, he says, "Draw the outline of your subject faintly on a piece of *smooth* thin writing-paper," and then proceeds to show how this *smooth* paper is affixed to the plate, and how the drawing is executed upon it. But a little reflection will show that no result, or at least only a very inadequate one, can be reached with *smooth* paper, the success of the process being dependent on the grain of the paper.²

The most ambitious part of Mr. Hoe's editorial labors is the *Bibliography*. It shows a great deal of patient research, but it is curiously defective. Thus, of Andresen's important works not a single one is mentioned, and among Bartsch's works the *Anleitung zur Kupferstichkunde*, the book of all others which ought to be recommended to the student, is wanting. The works of Van der Kellen, Hippert and Linning, and Wessely, all of them more valuable than very many of those included in the *Bibliography*, are also omitted. The comments on some of the books in the list do not seem to be absolutely reliable, if

¹ At the Drugulin sale, which came off last December in Leipsic, an etching by Zeghers brought 2690 marks (\$672.50).

² Lest I be accused of speaking without authority, I will fortify my position by citing two witnesses whose reliability cannot be impeached. "A sheet of paper *with a grain* was then laid on the plate," says Mr. Hamerton, in *Etching and Etchers*, 2d ed., p. 434; and M. Lalanne, pp. 52 and 53 of the English edition, says: "On this soft ground, fix a piece of very thin paper *having a grain*. . . . In . . . etchings of this sort . . . the grain of the paper plays an important part. Smooth paper [*papier satiné*] gives no result whatever."

one may judge by the longest of them, which is devoted to John Baptist Jackson. The author seems to have forgotten that Jackson executed quite a number of large and brilliant *clair-obscur* engravings, some of which, like the *St. Peter Martyr*, after Titian, are far from being "failures," in spite of the (somewhat garbled) quotation from Savage. The prints Savage alluded to are Jackson's attempts at printing in "positive colors," and even these failures are now beginning to be sought for collections. The specimen lately offered at the Drugulin sale went to the Royal Library at Brussels.

The misprints throughout the volume, but especially in the titles of French and German books as given in the *Bibliography*, are inexcusable.

S. R. KOEHLER.

THE STATISTICS OF ART.

THE YEAR'S ART. *A Concise Epitome of all Matters relating to the Arts of Painting, Sculpture, and Architecture, which have occurred during the Year 1879, together with Information respecting the Events of the Year 1880.* Compiled by MARCUS B. HUISE, LL.B. London: Macmillan & Co. 1880. xvi + 218 pp. 12mo.



HIS little book aspires to do in a modest way for English art what M. Champier's *L'Année Artistique* (see page 81 of the REVIEW) is destined to do for the art of France, or, indeed, of the whole of Europe. Some of the English papers have spoken of it rather slightly, and it cannot be denied that it is capable of improvement; but it nevertheless deserves respectful greeting, and will be of great value to those who desire to obtain a bird's-eye view of art doings in the United Kingdom, while to travellers in search of artistic instruction or entertainment it offers itself as a convenient guide-book. It is easy to find flaws in works of this sort, but only those who have been engaged in similar work can appreciate the difficulties to be overcome, and they also will be the most ready to excuse the deficiencies of a first attempt. The most glaring want of the book is the absence of a Table of Contents, and those who desire to put it to real use will find it a necessity to supply this want themselves. There is, indeed, an Alphabetical Index, but that is useful only to those who know what to look for. To a reader to whom England, artistically speaking, is a *terra incognita*, this index is a blind leader. Typographical errors are also a nuisance which nothing can excuse, and of these, unfortunately, there are none too few.

To the traveller the information concerning museums, galleries, and exhibitions will be the most important. To the general reader the interest centres in that part of the book which treats of the efforts made by the state and municipal corporations in the direction of art education. It appears that the sum voted by Parliament in aid of "Science and Art" amounted to £495,428 in 1879. The sum actually devoted to art is not stated, but from the table on page 34 it seems that about £82,000 must be deducted for science. From the chapter on "The Science and Art Department," we learn that the number of general schools in which elementary drawing is taught amounts to 4,170, that being the number of schools in which examinations were held in 1878. The increase in the number


of schools, as against 1877, was 403; the number of pupils rose from 549,010 in 1877 to 660,531 in 1878. The aid of the department was also extended in 1878 to 48 training colleges, and to 871 classes for children above twelve years of age and for artisans. At the close of 1878 there were furthermore in operation 147 "Schools of Art," with 29,415 students; a "School of Art" being defined as "a room devoted wholly to instruction in Art, where examples of Art are always accessible for study and inspection, and where instruction is given by a teacher holding an Art teacher's certificate." These schools do not include the highest art-educational institutions, such as the classes of the Royal Academy. The extracts from the Report on the National Competition of the Works of Schools of Art are worthy of careful reading. The following passage might perhaps be thought to have some application even here: "As long as the analysis of plant form is used merely to save the designer the trouble of invention (as is clearly the case in many of the carpet designs) it will only mislead; its proper use is to give the student a knowledge of the leading characteristics of form and color in various plants, that he may understand how, and how far, they may be applied to decorative design."

The apology which Mr. Huish offers, in his Preface, for the publication of *The Year's Art*, is superfluous. Books of this class have become a necessity, and the only question to be decided is whether there are enough persons interested in them to make them profitable to the publishers.

S. R. KOEHLER.

NOTES AND ANNOUNCEMENTS.

AMERICAN.

ESSRS. ROBERT CLARKE & CO., of Cincinnati, announce *Pottery Decoration, a Practical Manual of Underglaze Painting*, by Miss M. Louise McLaughlin. This work will contain complete details of the author's method of painting enamelled faience. The same firm announces also Karl Robert's treatise on *Charcoal Drawing without a Master*, with lessons on studies after Allongé, translated by E. H. Appleton, and *Instructions in the Art of Modelling in Clay*, by A. L. Vago.

MESSRS. DODD, MEAD, & CO., of New York, have in press Woltmann and Woermann's *History of Painting*, Thausing's *Life of Dürer*, both with numerous illustrations, and Burckhardt's *History of the Renaissance in Italy*.

MR. R. WORTHINGTON, of New York, has just republished an illustrated *Hand-Book of Pottery and Porcelain*, by Hodder M. Westropp, an English book. The same house has issued *Examples of Household Taste*, by Prof. Walter Smith, with 427 illustrations.

THE AMERICAN ARCHITECT, formerly published by Messrs. Houghton, Osgood, & Co., is now published by Messrs. James R. Osgood & Co., a new firm with an old name, founded by Mr. Osgood on his retirement from the house first named. A miniature sample copy of the *Architect*, reduced to one fourth of full size, has just been issued.

The Art Autograph, published by the Art Interchange Publishing Co., for the benefit of the Herald Irish Famine Fund, has lately been issued. It is a quarto pamphlet, containing phototype reproductions of drawings by promi-

nent American artists, and fac-similes of poems, letters, etc., in the original handwriting of some of the best authors of the country. There are three editions, one at 25 cents, a second at \$1, and a third, on loose sheets in portfolio, at \$5.

FOREIGN.

THE PLATES OF TURNER'S *Rivers of France*, sixty in number, have been purchased by the London Printing and Publishing Company, which will shortly issue a handsome edition in two octavo volumes. Mr. Ruskin's introduction is included, and also A. A. Watt's biographical sketch. The descriptive text is by Leitch Ritchie.

MESSRS. CHARAVAY FRÈRES, Paris, announce a subscription work of more than usual interest, *L'Œuvre d'Eugène Delacroix*, being the whole of his paintings, designs, etchings, and lithographs, reproduced by Alfred Robaut, with text by Ernest Chesneau. The book will not be put to press before four hundred subscriptions have been received. The price will vary from 50 to 400 francs, according to style, with one copy on vellum at 2,000 francs.

MESSRS. SAMPSON LOW & Co. announce *The Great Historic Galleries of England*, edited by Lord Ronald Gower, to be published in monthly parts, illustrated by permanent photographs. The work will comprise many of the best known collections of the English nobility.

M. CHARLES YRIARTE, the author of the well-known work on Venice, has in hand a similar work on Florence, which is announced by Rothschild, of Paris.

MR. RUSKIN is reissuing his *Seven Lamps of Architecture*, with the fourteen original plates, a new preface and appendices, and fifty-five notes, at £2 2s. Fifty copies will be printed on large paper at £4 4s.

NEW PUBLICATIONS.

AMERICAN.

- AMERICAN INSTITUTE OF ARCHITECTS. Proceedings of the thirteenth annual convention held in New York, Nov. 19 and 20, 1879. Publ. by the committee on library and publications of the Am. Inst. of Arch. T. M. Clark, editor. Boston. 1880. 82 pp. 8vo.
- ARCHÆOLOGICAL INSTITUTE OF AMERICA. First annual report of the executive committee, 1879-80. Presented at the annual meeting of the Institute, Boston, May 15, 1880. Cambridge. 1880. 26 pp. 8vo.
- LALANNE, MAXIME. A treatise on etching. Text and plates by M. L. Authorized American edition, translated from the second French edition by S. R. Koehler. With an introductory chapter and notes by the translator. Boston: Estes & Lauriat. 1880. xxx + 79 pp. 12 etched plates. 8vo, cloth. \$3 50. (100 copies, with plates on India paper, one half roan, \$6.50.)
- PEABODY MUSEUM. Twelfth annual report of the trustees of the Peabody Museum of American Archæology and Ethnology. Presented to the President and Fellows of Harvard College, February, 1880. Vol. II. No. 3. Cambridge. 1880. pp. 460-708. Illustr. 8vo. — Thirteenth annual report, etc. Presented, March, 1880. Vol. II. No. 4. Cambridge. 1880. vii pp. + pp. 709-775. 8vo.
- PENNSYLVANIA MUSEUM. Fourth annual report of the Board of Trustees of the Pennsylvania Museum and School of Industrial Art. 1879. Memorial Hall, Philadelphia. 1880. 27 pp. 8vo.
- RUSKIN, J. Letters to workmen and laborers. (Fors Clavigera.) New York: I. K. Funk & Co. 1880. 2 pts. pp. 441-519. 4to, paper. 30 cents each part. (Reprint of English edition.)
- SMITH, WALTER. Examples of household taste. New York: R. Worthington. 1880. 531 pp. 4to, cloth. \$6.
- WALKER, W. Hand-book of drawing; with upward of 200 wood-cuts and diagrams. 1st Am. from 2d Engl. ed. New York: C. Scribner's Sons. 1880. 24 + 270 pp. 12mo, cloth. \$1.75.
- WESTROPP, HODDER M. Hand-book of pottery and porcelain; or history of those arts from the earliest period. New York: R. Worthington. [1880.] 9 + 171 pp. Illustr. 12mo, cloth. \$2. (Re-issue of an English book.)

FOREIGN.

ASMUS, E. Die Bauwerke der Renaissance in Italien. Rom. Nach Paul Letarouilly "Edifices de Rome moderne" für Bau- und Gewerbeschulen, Baugewerkmeister und angehende Architekten bear-